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American Art News

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SPECIAL ANNOUNCEMENT.

Summer Issues.

The "American Art News" will, as usual, during the Summer, be published MONTHLY, until Saturday, October 2nd, when the weekly issues will be resumed.

Following this first MONTHLY June issue, the remaining regular Summer MONTHLY issues will be published on Saturdays, July 17, August 14 and September 18.

ART AT EXPOSITION.

Mr. John E. D. Trask, who was recently in Philadelphia on unofficial business, reports that the fine arts department of the Pan-Pacific Exposition is almost in complete readiness. The annex, which will contain 22 additional galleries for the installation of some of the foreign sections, opened officially on May 29, in time to be reviewed by the jury of awards, which met in San Francisco, May 24. The erection of this annex was necessary because more material was received from abroad than was thought possible under the circumstances.

The next month, Mr. Trask says, will be the most important in the history of the exposition. Already about \$25,000 worth of pictures and sculptures has been sold, and many big things are pending, many buyers preferring to await the opening of the French and other sections before committing themselves to purchase. Among the bronzes sold is a figure by Albin Polasek for \$1,200 and several small ones by Paulanship.

The Norwegian commission is said to have been so pleased with the appearance of the Norwegian section, provided through the efforts of Mr. Laurvik, who was sent abroad to secure the exhibits brought over by the Jason, that it has adopted the section officially and has appointed Mr. Laurvik commissioner of fine arts for Norway.

Mr. John M. Bateman, has been in the employ of the fine arts department since he finished his contract with the sculpture department, and has done effective work in the placing and installation of the sculpture exhibits, of which the most imposing pieces have been placed out of doors.

All the plaster figures sent to the exposition in the white have been colored to represent bronze, while the pedestals have been carefully considered in order to give the effect of permanency.

The exposition, Mr. Trask prophesies, will increase the sales of American pictures 50%, and as a means of widening the field of opportunity for American artists, he thinks its importance cannot be estimated.

EXPOSITION JURY ENDS WORK.

The jury on the American Section of the Art Department of the Pana-Pacific Exposition, finished its work on June 4, and on the evening of that day was given an elaborate banquet by Director Trask of some 50 covers. At this dinner, Duveneck, Weir, Tarbell and Chase were acclaimed as "The Big Four" of American art. The Jury returned Mr. Trask's complimentary dinner by giving one in his honor, June 5, at which the guest of honor was much toasted. Several of the Jury will remain in San Francisco, having been appointed on the Final Jury.

FRANCO-AMERICAN ATTACHES.

A number of American artists were recently appointed honorary attaches to the French Art Commission to the Pan-Pacific Exposition. The appointments were made by the French Ministry of Public Instruction and Fine Arts, acting on the suggestion of the Executive Committee of the Fraternité des Artistes in Paris, as an appreciation of the work carried on by American artists for the relief of the families of their French brothers who went to the front. The attaches are the painters William M. Chase, J. Carroll Beckwith and William A. Coffin, the sculptors Daniel C. French and Herbert Adams, the architects Thomas Hastings and Lloyd Warren, and the engravers William B. Closson and Henry Wolf.

ROYAL WARRANT WITHDRAWN.

The British Government has withdrawn the Royal Warrant from the London establishment of the Berlin Photographic Company.

PARIS ART STOCKS SEIZED.

The following extract from the Paris "Bulletin of the Syndicate Chamber of Dealers in Object of Art, Pictures and Curios," is a list of the art-dealers established in Paris, whose stock has been "sequestered" by the French Government:

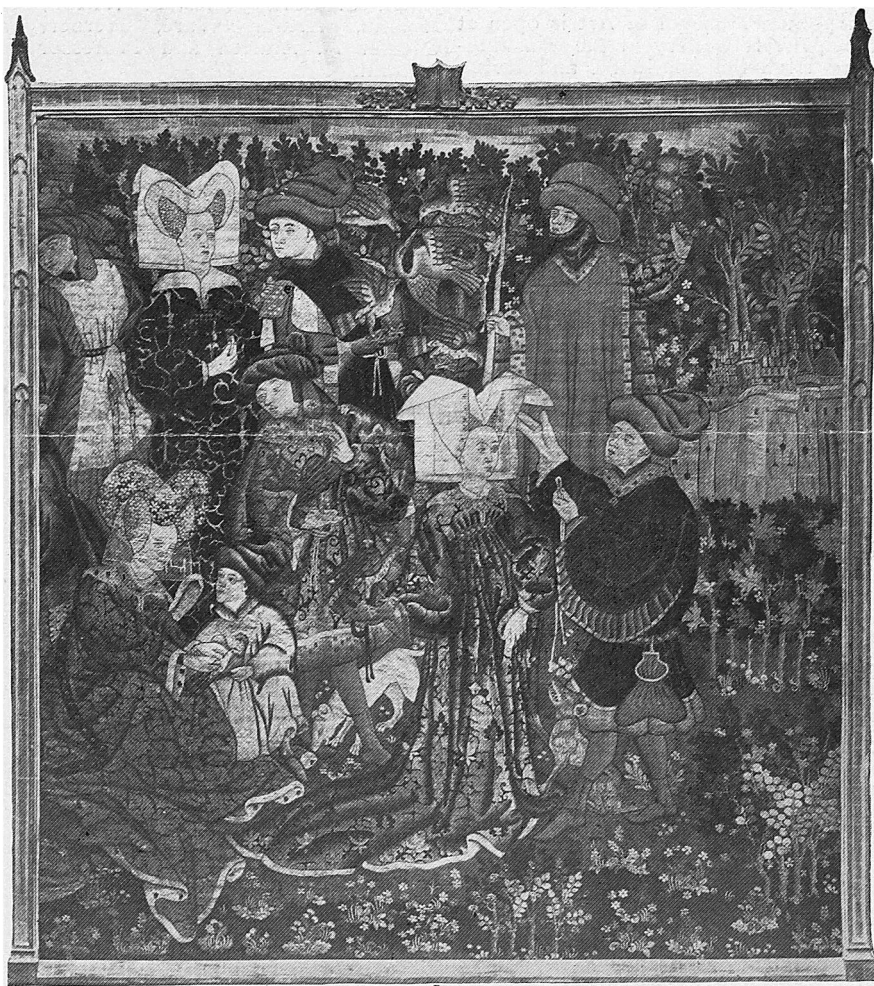
Arnot, Austrian, 186 Avenue Victor-Hugo; Bauer, Austrian, 37 Rue des Martyrs; Bauml, Austrian, 5 Rue Saint-Georges; Becker, German, 47 Boulevard de Courcelles; Brummer Bros, Austrian, 3 Boulevard Raspail; Bernheimer, German, 5 Rue de l'Echiquier; Drey & Stern, German, 55 Champs-Elysées; Ebstein (Mme), Austrian, 26 Rue Saint-Georges; Fliess, German, 3 Boulevard Suchet; Guttman, German, 71 Faubourg Saint-Honoré; Heilbronner, German, 3 Rue des Vieux-Colombes; Heilbronner (Henri), German, 7 and 15 quai Voltaire; Herbetz & Willim, German, 70 Faubourg Poissonnière; Hirsch & Hirschfelder, German, 364 Rue Saint-Honoré; Hoffelner, Austrian, 6 ter Avenue Mac-Mahon; Kahnweiler, German, 28 Rue Vignon; Meyer-Reithal, German, 72 Faubourg Saint-Honoré; Meyer & Weil, German, 45 Rue Laffitte; Pollack (Ignaz), Austrian, 57 Rue Pigalle; Polack (Jacques), Austrian, 79 Faubourg Saint-Honoré; Ratzerdorfer, Austrian, 40 Rue du Ranelagh; Reichert, Austrian, 6 Boulevard de la Madeleine; Reininyghaus, Austrian, 3 Boulevard Raspail; Rosenau, S. Jr., German, 6 Rue Le Peletier; Schnell, Austrian, 48 bis, Rue Châteaudun; Strolin, German, 27 Rue Laffitte; Tacconel (Mme), German, 93 Faubourg Saint-Honoré; Weinert, Austrian, 32 Rue Réaumur; Wendland, German, 143 Boulevard Haussmann; Winzeler, Austrian, 3 Rue Edouard VII; Wittekind, German, 4 Rue Chauchat; Wollheim, Austrian, 8 Avenue Percier; Wollman, German, 84 Faubourg Saint-Honoré, and Zacke, Austrian, 1 Rue de l'Abbaye.

AN ANCIENT ARRAS TAPESTRY.

The most important ancient Gothic hunting tapestry ever imported "Hunting with the Falcons," illustrated on this page, has recently been acquired for the Minneapolis Institute of Fine Arts, (the new Minneapolis Museum) through its director Mr. Joseph Breck, from P. W. French & Co. of this city and will form part of the Charles J. Martin Memorial Collection of Tapestries in the Museum, the gift of Mrs. Charles J. Martin of Minneapolis, which promises to be one of the most important collections in the country. It dates from the first half of the fifteenth century, when the City of Arras, now in the fighting zone and once again ravaged by the horrors of war, was still the center of tapestry weaving.

In style and quality, this tapestry ranks with the famous Hardewicke Hall Hunting Tapestries lent by the Duke of Devonshire to the Victoria & Albert Museum; but it is in far better condition.

The costumes in the present tapestry belong to the early part of the fifteenth century. Interesting to compare with them are the costumes in the contemporary "Esther & Ahasuerus" tapestry in the Hoentschel Collection lent by Mr. Morgan to the Metropolitan Museum; also, the costumes in the Bail-



HUNTING WITH THE FALCONS

Ancient Arras Tapestry sold by P. W. French & Co. to the Minneapolis Museum for the Charles J. Martin Memorial Collection.

WON SUIT FOR COMMISSION.

In the Supreme Court there was heard on June 3 and 4 the suit of Gustave Van Lennep against Maurice Dekker of 20 Fifth Ave. to recover \$17,000 commission. He claimed that he was the cause of Mr. Dekker selling \$50,000 worth of rugs and art objects to Mr. Heinrich Schniewind, president of the Susquehanna Silk Mills and that he was promised 50 per cent. commission. This Dekker denied saying Van Lennep had nothing to do with the sale to Mr. Schniewind, and that for that matter he had sold but \$14,000 worth to his customer. A jury awarded Mr. Van Lennep \$2,250.

ITALY REMOVES ART WORKS.

The great numbers of antiques and other art works of the northern Italian cities are being moved to Sicily and other points in southern Italy to prevent their capture or damage by bombardment. These are commercially estimated to be worth more than \$75,000,000. The removals are being made from Florence, Venice, Milan, Genoa and Udine among other cities.

lee des Roses (The Giving of the Rose) in the same Museum. The millinery is especially and wonderfully elaborate, even when compared with some of the gigantic Parisian creations of recent years.

Both the Minneapolis Museum and P. W. French & Co. are to be congratulated on this transaction, which makes a notable addition to American art treasures.

CLEVELAND GETS A COROT.

From the recent exhibition of old and modern masters from the Knoedler Galleries, New York, at the Gage Gallery, Cleveland, was sold to a local collector, the large Corot, "Le Matin." Other local purchases from the same collection included an "Annunciation," by Bouts and a fine Rousseau.

Keppel Appraises Morgan Prints.

Mr. Thomas E. Kirby, who was deputized by State Comptroller Travis to appraise literary properties, prints, etc., in the J. P. Morgan collections, has appointed Mr. David Keppel to appraise the prints under his direction.

EXPOSITION ART FOR COUNTRY.

A movement has been started in San Francisco and a plan devised, chiefly through the initiative of Director John W. Beatty of the Carnegie Institute, Pittsburgh, and Mr. J. E. D. Trask, Art Director of the Exposition, to give to the United States, through exhibitions in all the larger cities having Museums and Public Galleries, after the Expositions close—the opportunity to see and study a selection of the best foreign pictures shown at the Exposition.

A committee, composed of J. A. Weir, W. M. Chase and E. W. Redfield, has been appointed to select the 250 foreign pictures to be shown, probably first at the Carnegie Institute, Pittsburgh, and later on at New York, Chicago, Detroit, Buffalo, etc. The Art Commissioners of Sweden and Holland have given hearty assent to the plan and those of other countries represented will, after consultation with their Governments, probably also assent. Replying to the suggestion in a letter from Mr. Clyde Burroughs of the Detroit Museum to Mr. Trask that a selection from the American pictures at the Exposition, be also made and shown through the country—the latter has agreed to take the matter up, although he says it is too early as yet to say just what measures will be adopted.

FREER ON EXPOSITION ART.

In an interview by Edward F. O'Day in "Town Talk" of San Francisco with Charles L. Freer, the writer says, mentioning their arrival at the Palace of Fine Arts (in which there are sixteen Whistlers and seven Tryons from the Freer collection), that for the building Mr. Freer had no word of praise, and that he told him that the architect aimed to evoke a mood proper for the contemplation of fine pictures.

"It evokes a mood of confusion," said Mr. Freer. "It is bewildering, silly, a maze! Those gimcrack columns of corrupted Greek!"

The collection itself was to Mr. Freer a tragedy of lost opportunity.

"If seventy-five per cent. of the pictures were removed and the remaining twenty-five per cent properly hung, the collection would be a thousand per cent. improved," he said. "Good pictures are skied and bad pictures hung on the line. A work of art deserves ten times the space it receives there. Good pictures are crowded by bad pictures. You can't see the forests for the trees. Think of a collection of American art in which there is not a single Abbott Thayer! And what has Duveneck done for American art that he should have so large a room, while there are only two Homer Martins, and Winslow Homer and George Inness and Tryon, the greatest of American landscape painters, are so poorly represented? Think of giving Keith a room and having nothing by Rollo Peters!"

"Your Californian artists are a fine body of men. Why should so many of them be compelled to go out to Golden Gate Park to exhibit? To explain that they did not send to the jury is not enough. Things should have been so handled in the beginning that they would have desired to send. The fault is not Trask's, for Trask is a man who knows. There has been too much politics, and politics has hurt the collection in two ways. The proper politics was not used to induce all the representative American artists to exhibit; and improper politics was used to secure the admission of artists who did not deserve to be represented. The blame can be traced, and if I owned a paper in San Francisco, I should devote my efforts to placing it where it belongs."

The leaders, that is to say, have not led. They have been false to their trust. Material things have overshadowed the higher things. "In the higher things," said Mr. Freer, making this thought clear beyond the possibility of a mistake, "in the higher things the consensus of opinion of the men directing this Fair is a blank!"

The writer asked him if our art display was more glaringly at fault than the art displays of former American expositions. He said it was not. "But," he added, "there is this difference: Today the opportunity to assemble a representative collection of American art is greater than ever in the past. The advance of American art, the interest in it and the greater number of private American collections to draw from deprives this Fair of the excuses which others might have made."

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EXHIBITIONS NOW ON

Artist Members Exhibit.

Nearly two score oils by artist members of the National Arts Club, make up the Club's Summer exhibition, now on until October, and open daily from 10 A. M. to 6 P. M., and Sundays from 2 to 6 P. M. The larger number of works are familiar and from part of the club's permanent collection. Hayley Lever shows what good artistic use topsy-turvy New York may be put to in "Riverside—72nd St." W. E. Schofield enters into the same field that Mr. Lever usually tills, with a vigorously handled group of boats in a sheltered cove. By Lawrence Mazzanovich there is a highly artistic "After Glow," landscape, and Gardner Symons' Club gold medal picture, "Sun's Glow on Moonlight," is seen again with pleasure. There is something Turnesque about the effect and handling of George Bellows' large and masterly canvas, with its boy bathers, called "Summer City."

F. Luis Mora has a most interesting work, a memorial of his father, in "The Sculptors—A Souvenir." By Robert Henri there is a masterly head of a "Romany Girl," while F. B. Williams has most graceful figures in his attractive landscape called "The Cascade." The "U. S. S. Constellation" in her haven furnishes well-handled material for Reynolds Beal. Guy C. Wiggins has made good use as a subject of "The Treasury—Washington, D. C.," and Edward Greacen reduces to rather too simple elements the "New York Public Library."

Charles Bittinger is so clever with the dress and other still-life in "The Boudoir," that the human interest is weakened. Reynolds Beal has a finely colored and picturesque view of "New York Harbor," while Leon Dabo is highly impressive with his "The Bay from Staten Island." Gifford Beal offers a view of "West Point" and an effective snow effect looking down over "The Palisades," which belongs to the Club.

A capital woman's portrait is by Charles F. Naegele and F. C. Jones has a good effect of "Spattering Sunlight."

Among the works owned by the Club are examples of Messrs. Du Mond, Garber, Nichols, Volk, Brinley, Mosler, Speicher, Foster, Dufner, Crane, Snell, Hill, De Haven, Hawthorne, Wendt, Van Laer, Derrick, Waugh, Bicknell Nisbet, Ritschel, Groll, Dewey and Ranger, and Mesdames Lamb and Genth.

At the Century Club.

The summer show of work by members at the Century Club to remain to Oct. 31 has in the place of honor with a laurel wreath, purple ribbon and a photograph below, the late John W. Alexander's graceful two-figure work, "Memories." H. W. Watrous shows an excellent example, very harmonious in line, in "Two Girls." He also has a single figure called "The Line of Love." A most attractive canvas is F. C. Jones' youthful satyr and nymph—"A Tribute to Beauty." C. T. Chapman's effective "The Old Bridge at Pallborough" and "La Porte Moret" are quite out of his usual line. He also has two large and striking panels, "The Battle of Lake Erie" and "The United States and the Macedonian."

There is fine spirit in H. R. Butler's "Ogonquitt, Me." Geo. H. Smillie has vigorous work in "At Marblehead Neck" and there is fine light and movement in J. C.

Nicoll's "Heavy Surf." Taber Sears sends a creditable portrait of Bertram H. Goodhue, the architect and characteristically good is J. C. Beckwith's "Amelia."

Others represented are W. H. Lippincott—a fine series of foreign and nature studies, D. Maitland Armstrong—tender watercolor effects off Sardinia, the Azores and along the Italian coast; C. H. Miller, who still strikes a strong true note, A. V. Tack, William Walton, Charles L. Hinton, Alden Sampson, J. D. Smillie, W. C. Schladermundt, W. H. Hyde and Edward B. Child.

Americans at Reinhardt's.

The regular American Summer exhibition at the Henry Reinhardt Galleries, 565 Fifth Ave., contained a number of interesting works. F. Ballard Williams has one of his most attractive groups of young women in a Sylvan landscape and Elliot Daingerfield shows the Inness influence in another, in which a mother dances before a baby in its carriage. Mario Korbel's effective girl in red remains as does also his young woman at a piano, and the portrait of Mrs. McCormick. George Elmer Brown shows again his vigorous truthful view from a sailing ship and an effective dock scene. By Paul King there is a striking landscape with horses, and by H. W. Ranger a virile wood interior. J. N. Allen shows a good picture of a little girl seated and E. M. Couse his Indian with the magic feather. A capital portrait of himself at work is by W. H. Funk. Others represented are F. Luis Mora, Albert P. Lucas, Gardner Symons, Arthur Crisp, Louis Kronberg, F. A. Bicknell, Hobart Nichols, Hayley Lever, Jules Turcas and Teresa Bernstein.

Museum Loan Exhibition.

The second exhibition of pictures lent by the Metropolitan Museum of Art is open at the Municipal Art Gallery in the Washington Irving High School, 16 St. and Irving Place, to remain to Oct. 1. The collection, which includes both old and modern works, is of much interest. Among the examples shown are Van Dyck's "Miss de Christyn," Miervelt's "Portrait of a Lady," a male portrait by Pieter Nason, Maes' "Duchess of Mazarin," Terburg's self portrait, Van der Nieve's portraits of one of his brothers and a sister-in-law, G. Terburg's "Court-yard of a Blacksmith," Clay's "The Celebration of the Freedom of the Port of Antwerp, 1863," Gerome's "Coffee House at Cairo," Sorolla y Bastida's "The Bath-Java," R. Bonheur's "Deer in the Forest—Twilight," Jules Breton's "Waiting and Watching," Israels' "Waiting for Papa," Douglas Volk's "Felix Adler," Francois' "Gathering Olives," and I. R. Wiles' portrait of his father.

Chalk Copies of Old Masters.

In the Galleries of White, Allom & Co., 19 E. 52 St., A. Dickson Patterson, R. C. A., a Canadian painter, has been displaying a collection of excellent and faithful chalk drawings after Old Masters. Mr. Patterson's portraits of Dominion publicists are well known. He also showed the artist's portrait of his mother. Replicas of the drawings are on sale at \$75 each for the benefit of the French Wounded Emergency Fund.

"These," says Mr. Chas. H. Caffin in an appreciation notice in the N. Y. "American," "represent a deviation from his usual work of portrait painting, comprising a collection of crayon drawings from the pictures of the old masters."

"It is the head that chiefly occupies his attention and he treats it with the freedom and the conscientiousness of a translator, bent on interpreting its essentials into the very different language of his own medium. For, as he uses the chalk, it is with the intention of conveying the spirit rather than the concreteness of the original."

"Not that he fails to reproduce the actual resemblance of the original. On the contrary, one after the other of these drawings brings back to one a vivid memory of the picture from which it was done."

"I find myself comparing the impression of these drawings with my recollection of heads by Dumontier and the earlier French school of the Clouets. These modern ones are done in the same medium and have much in common in manner and feeling. Yet they are executed with more swiftness of touch and less elaboration than Dumontier's, and accordingly have the more distinct air of improvisation, which may be more appealing to modern taste. On the other hand, they lack in many instances that precise clarity of line which gives so significant a distinction to the Clouet drawings."

Pictures by Mrs. F. L. May.

A number of oils and pastels by Florence Land May have been on exhibition at the Municipal Art Gallery in the Washington Irving High School. They are landscapes, marines, portraits and figure subjects. The coloring is often attractive and some of the coast scenes are effective, but the technique generally is not strong.

Young Painters Compete.

The exhibition of the works in the young painters competition of which the subject is "Labor," was postponed by Mrs. Harry Payne Whitney, on account of the sinking of the Lusitania and the death of her brother, Mr. Alfred G. Vanderbilt, will open in three large galleries, at 8 West 8th St., June 21. The competitors number 165. It is proposed by Mr. Otto H. Kahn that the scope of the work of the Friends of Young Artists be broadened and that in the autumn a "Legion of Founders" be organized. Each of these is to subscribe \$1,000 or more. It is intended that a studio building be secured or erected for the benefit of young painters and sculptors, who are without means. As soon as one of them becomes self-supporting, he is to make room for another less fortunate.

Mr. Kahn has himself contributed \$1,000 and will try to arrange at the Metropolitan Opera House, next Winter, a benefit performance in aid of the association. Messrs. Joseph H. Choate, Elihu Root and Col. Oliver H. Payne, have been added to the advisory board.

Art at the Avery Library.

In the Avery Library at Columbia University, there is about to close, an exhibition of a series of works on bookbinding, presented by Samuel P. Avery, the elder, in 1903, and then shown with bindings from his collection, as well of a number of free hand and brush works by students and graduates of the School of Architecture. There are a number of examples of W. C. Francis, who won the McKim Scholarship to Rome in 1911, as well as works by J. M. Hewlett, W. A. Delano, W. A. Boring, Julian C. Levi, James P. Wilson, Talbot Hamlin, Arthur Ware, Herbert Baer, Chester A. Aldrich and Professor A. D. Hamlin.

Lamb Memorial Window.

In the Church of the Divine Paternity (Fourth Universalist) there has been installed a beautiful and reverently conceived memorial in the shape of a panel in rich mosaic, framed in and forming part of a Reredos in stone artistically carved Gothic detail at the back of the altar now in place. The design for the Bible was entrusted to the Messrs. Lamb, and the work itself executed in the Lamb Studios.

The Mosaic picture is surrounded by, or framed in elaborate and rich gold panels inlaid with mother-of-pearl and gold, which fills the great panel formed by the Reredos of stone, with its deep canopy or Baldachino of Gothic tracery and carved panels.

This work has been carried out by Charles R. Lamb, the Architect and Frederick S. Lamb, the Artist, in collaboration, so that the result in place is particularly harmonious with the Gothic setting of the Church interior.

The memorial is the gift of Mrs. Wm. H. Tingle and her children, in memory of husband and father, one of the earliest trustees of this Parish once under the Pastorate of the Rev. Chas. H. Eaton, D. D.

Wall's Exhibit at Bruno's.

That interesting artistic personality, Bernhard Wall, long identified with postcards, is exhibiting a number of etchings, drawings and watercolors at Bruno's Garret in South Washington Sq. The portraits of well-known personages have a great deal of originality.

Montclair Art Exhibition.

The summer exhibition of paintings of artists of Montclair and vicinity is now on at the Montclair Art Museum until September. Among those represented are: F. B. Williams, C. W. Eaton, F. J. Waugh, W. J. Baer, R. Bredin, G. Climiotti, T. R. Manley, J. King, H. R. Poore and W. N. Hasler.

OLD MASTERS FOR NEWPORT.

The Ehrich Galleries, of 707 Fifth Ave., will hold an exhibition of old masters in the latter part of August at the rooms of the Newport Art Association. At the galleries in this city will open on Monday, to remain during the Summer, a display of pictures by old masters suitable for the home.

Old Chinese Monochrome Porcelains.

The two groups of rare apple-green crackle and coral red vases, reproduced in this issue, will give to the initiated some small idea of the superb quality of a collection of splendid Monochrome Porcelains now on view at the Galleries of T. J. Larkin, 194 New Bond Street, W. This firm is noted for specializing in this choice ware and has done much in spreading the cult of its beauties among English and American art-lovers. Many a famous example has passed through his hands, but at no time

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GROUP OF RARE APPLE GREEN CRACKLE VASES.

In the possession of T. J. Larkin,
 104 New Bond St., London

has a more magnificently representative collection been on view at one and the same time.

These self-color porcelains are particularly prized by the Chinese themselves, always the most astute judges of the qualities of their own products. The apple-green crackle glaze is attributed to the Lang-Yao and was first made during the latter part of the Ming Dynasty, reaching its apotheosis in the early years of Kang-Hsi. The latter portion of that monarch's reign saw also the evolution of the coral red glazes, marvellous alike for their intensity of tone and for the beauty of shape in the vases themselves. The greatest perfection, however, in tone and glaze is to be found in the specimens produced during the Yung-Ching period.

It would be a difficult matter indeed to discover examples, either of apple-green or of coral red, so flawless in every respect as those illustrated, which it must be remembered, are only isolated specimens from among many exceedingly choice examples. Had it not been for the war, it was Mr. Larkin's intention to hold a public exhibition of his monochromes, a plan which may yet come to fruition at some future time.



THREE CORAL RED VASES

In the possession of T. J. Larkin,
 104 New Bond St., London

LONDON LETTER.

London, June 2, 1915.

When the ill-fated Lusitania set sail, she numbered among her passengers many prominent members of the London art-world, the date of her departure coinciding with the time of year when dealers who have been transacting business in America, return home and when potential buyers consider a visit to England well-timed. The ART NEWS has recorded the lives of, and the details of the lives of Sir Hugh Lane, Edward Gorer, Martin Van Straaten, Albert Smith, George Letts and Charles F. Fowles, and has told the rescue of Frank Partridge, who was at first reported as among those drowned.

Feeling is running high just now in regard to the administration of the Chantrey Bequest, which is noted for acquiring each year from the Royal Academy work, always among the least distinguished among the exhibits. Unfortunately the late Mr. Chantrey placed the purchasing power in the hands of the council of the Academy, an arrangement which has been provocative of the greatest dissatisfaction among competent art connoisseurs. If, as is proposed by the National Gallery Committee, this fund could be administered on behalf of the Tate Gallery as a separate endowment, there might be some likelihood of the nation acquiring a really representative collection of modern art, in place of the miscellaneous and mediocre one on which the money is now expended. That there will eventually be a drastic readjustment of the Trust is fairly certain but this will not be achieved without the most strenuous resistance on the part of those who now administer it.

Christie's rooms are now assuming something of their normal appearance. Their first picture sale since the war brought good results, Fantin Latour's "Delphiniums in a Glass Vase" making 400 gns., Mr. Connell being the purchaser. This bid was contrary to all expectation and augurs well for art prices generally. At the Sanderson sale, also at Christie's, good prices were given by Messrs. Harris for Chippendale and Charles II furniture.

The exhibitions of the Intern'l Society of Sculptors, Painters and Gravers are no longer the stimulating events of former years, and the present show at the Grosvenor Gallery, although quite a pleasant collection in itself, is by no means such as to exercise an influence upon the artistic progress of the day. Artists who may have seemed revolutionaries ten years ago, appear to be doing much the same things now as they did then and having assimilated the lessons which they had to teach us at that time, one feels oneself ready for fresh artistic precepts. One misses certain names which one can ill afford to lose from the catalogue, but the cause no doubt lies, not in the fact that foreign painters have lost touch with the Society, but in the difficulties of transit at the present time. Belgian artists are, however, to the fore and are vindicating more than ever their right to rank among those who truly count. We have learnt much in the last year with regard to Belgian sculpture and painting and may look forward to seeing both take a high place in our estimation of modern art. The feeling of the old Flemish Masters lives once more among their successors, giving their work qualities of strength and expression as valuable as they are rare.

L. G.-S.

THE WAR SALON.

Paris, June 1, 1915.

The regular annual Salons having been abandoned on account of the war a "Salon of France in Arms" is on the Jeu de Paumes in the Tuileries gardens. It consists of the work of painters and sculptors in the army, twenty-one of whom have been killed, five are missing and fourteen are prisoners of war. The proceeds of the sales are to go to the widows and for the education of the orphans of artists.

The majority of the works are sketches in oil and watercolor showing types of soldiers and scenes of trench life. There is an oil portrait of General Joffré, by Henri Jacquier and another of Charles Peguy the author, who was killed, by Jean Paul Laurens.

P. Moreau-Vautier the sculptor shows a striking work executed in the trenches, a model for a monument, the shaft a German six-inch shell, while at the base a number of Germans are shown writing under its weight.

President Poincaré opened the exhibition which contains the work of all schools, the independants and the regular contributors to the Old, New and Autumn salons. The works of the killed and missing are marked by a gold palm and those of the prisoners by one of silver.

THE ROYAL ACADEMY.

London, June 1, 1915.

Those who looked forward to a martial Academy this year have been doomed to disappointment for not only do canvases of military inspiration fail to dominate the walls, but there are curiously few indications that Art has yet felt the influence of the spirit animating the nation in these days of momentous significance. It may be that it is necessary for the painter to have a certain lapse of time to help him in viewing events from the objective rather than the subjective standpoint, before he is able to transmit his impressions to canvas, or the necessary impetus towards artistic occupation so long as the more strenuous life of action claims the best efforts of the nation's manhood. However this may be, this year's Royal Academy can boast no masterpiece derived from warlike sources and the casual visitor to Burlington House will notice remarkably little difference in either the quality or type of production from those which have characterized the exhibitions of former years.

That the Academy should open its doors at all, under present circumstances, is a matter for congratulation and one for which the art world in general owes the committee a debt of gratitude. That it has been worth while to make the effort is amply vindicated by the presence of several pictures of more than common merit. Among these must be classed John Lavery's skilful painting, "Wounded, London Hospital, 1915," quite the best of the pictures dealing with current happenings. This is a large work dealing with a hospital ward devoted to our wounded soldiers, the soft sunlight of early Spring

portrait-painting, he nevertheless, contributes, in addition to several masterly Tyrolean studies, two portraits in his best style, one of Lord Curzon, the other of the Librarian of Cambridge University. The differentiation between the man of letters and the man of action is extraordinary and one could not have found a better means of judging of Mr. Sargent's skill than by the comparison of these two achievements.

In an extremely decorative portrait of the Marchioness of Headfort, William Orpen establishes his position as a successful painter of the "family portrait," rather a new departure for this versatile artist. One may feel assured that this canvas will take its place with those of other members of the house and combining a pleasant sense of modernity with an aristocratic elegance, accord admirably with the achievements of past generations.

Notable "Subject" Pictures.

So numerous, and on the whole, so satisfactory are the portraits this year that one is tempted to devote an undue amount of space to their description. But one must not neglect the various "subject" pictures which invariably find a place at Burlington House and which do not fail to make their appearance this Spring. Foremost among these is Seymour Lucas' "Flight of the five Members, 1642," a well painted and well composed piece of work, marred a little by a too violent effort in the direction of the dramatic. The theatrical rather than the dramatic is the distinguishing feature of Cadogan Cowper's "Faust first sees Marguerite," which makes one feel that the orchestra should be playing an accompaniment to the descent of



ELIZABETHEAN OAK ROOM

Purchased by Mr. W. R. Hearst from Charles of London.

illuminating the interior, and diffusing a gentle radiance over its suffering inmates. The combination of precision of detail with a certain reticent emotion is effective in the highest degree, and the work is one bound to raise the artist's already considerable reputation to a lofty position. An admirable portrait of the Queen, in which her individual personality is treated with greater insistence than usual in the average royal portrait, is another noteworthy example of this distinguished painter's art.

Less successful, from every point of view, is Herbert Olivier's ambitious "Where Belgium greeted Britain," a record of the meeting of Kings George and Albert last December. This theme represents the most admirable opportunity for a great historic canvas, but Mr. Olivier has made singularly little use of it. When one has said that the drawing is accurate, the portraits true to life and the color not unpleasing, one has said the best that is consistent with truth; for the rest it might serve as an advertisement for some firm of manufacturers motor-car or chauffeur's liveries! Mr. Clausen also in his "Renaissance," a symbolic canvas which in a manner, not unlike that of Puvis de Chavannes, shows a figure of Hope encouraging with her flowers of gladness the sorrowing figure of a Belgium citizen, has failed to achieve that exaltation of spirit which should dominate a conception of this nature and the attention of the spectator is sorely distracted by the incongruity of the modern dress of the man and its realistic portrayal in contradistinction to the ideal treatment of the nude.

Two Sargent Portraits.

In spite of the statements made as to John W. Sargent's intention to forsake

Marguerite down the Cathedral steps and wonder which costumier designed the stage dresses! This kind of pitfall is an easy one to entrap the painter of compositions such as these, but F. O. Salisbury in his picture of "Queen pleading for the Lives of the Burghers of Calais" has been more successful in circumventing it.

Good work comes from the landscape painters. "Wide Marshes," by Arnesby Brown with its broad effects of light and air, fully bears out the promise shown by his earlier pictures, while Tom Mostyn's "Garden of Peace" is a glowing example of this artist's mastery of color. Realism is at its height in Gerald Moira's "July Day," a daring composition, brilliantly lighted and overcoming a number of difficult problems in paint.

Some Good Sculptures.

There is always a temptation to underestimate the sculpture at the Academy, since one comes to it physically tired after so many rooms of paintings. But this year special mention must be made of a really remarkable marble by Egide Rombeaux, a Belgian sculptor, and one fitted to rank with the most eminent living exponents of his craft. This is the "Premier Matin," a nude figure of a woman, instinct with life and feeling and carried out altogether with a largeness of conception that matches well with its massive style. Albert Toft's

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"Bather," purchased by the Chantrey Bequest, lacks vitality when compared with the Belgian masterpiece. The new plan of placing a number of bronzes in the same rooms as the pictures has not proved altogether successful, for in walking round one is apt to miss the stands and so be compelled to make a special journey to discover particular items.

It is, perhaps, for the best, that the Academy should reflect so little the upheaval and chaos in which life is being lived today. No doubt when Art has fully awakened to its meaning, we shall ourselves be more fitted to bear its message.

L. G.-S.

HEARST BUYS ANTIQUE ROOM.

Charles of London has just sold to Mr. W. R. Hearst, the famous Elizabethan Oak Room, known as "The Julius Caesar Room," one of the state rooms from the Mansion of Rotherwas in Hereford, England. This mansion, which contained several rooms of the highest historical and artistic importance, was purchased by the firm some two years ago. The Banqueting Hall in Walnut, exhibited two seasons ago, now forms the principal interior feature of the home of Mr. Herbert L. Pratt, Glen Cove, Long Island.

The room now sold to Mr. W. R. Hearst is also a noble example of the finest period of late Elizabethan or early Jacobean decoration. The wonderful mantelpiece, enriched with beautiful carvings, contains the arms in polychrome and gold of the Bodenham and de la Barre families, Sir Roger Bodenham, who built these rooms, having married the de la Barre heiress. It is believed that Mr. W. R. Hearst intends installing this room in his Riverside Drive apartment, and

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JAMES B. TOWNSEND.

Sworn to and subscribed before me this 18th day of May, 1915.

WILLIAM TAGLIEBER,

Notary Public, New York Co.

(My commission expires March 30, 1916.)

(SEAL)

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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE MAY BURLINGTON.

The latest "New Ascription to Rembrandt" is an "Adoration of the Magi" in the collection of Dr. Otto Granberg of the Royal Museum of Stockholm whose authenticity is strongly supported by Dr. Bredius, while the contrary, as has come to seem quite natural, is the case with Dr. Bode. A reproduction of this picture forms the frontispiece of the May number of the Burlington Magazine, and, to judge from this reproduction, the attribution does not seem to be at all conclusive.

In continuation of his "New Chapter in the History of Italian Majolica," Bernard Rockham tells of the products of the Siennese artists. Robert C. Witt's paper on "Recent Additions to the Dublin Gallery," treats of an El Greco, "St. Francis Receiving the Stigmata," presented by the late Sir Hugh Lane. Lionel Cust's further "Notes on Pictures in the Royal Collections" treats of Thorwaldsen's bust of Byron, which it is interesting to compare with that by the much less gifted Bartolini in the National Portrait Gallery. G. F. Hill, treats of the works of Clusona. W. R. Lethaby continues his discussion of the "Sculptures of the Parthenon," Tancred Borenius tells further of "A Little Known Collection at Oxford" and E. Haverfield talks of "The Ancestry of Albrecht Dürer."

SPECIAL ANNOUNCEMENT.

Summer Issues.

The "American Art News" will, as usual, during the Summer, be published MONTHLY, until Saturday, October 2nd, when the weekly issues will be resumed.

Following this first MONTHLY June issue, the remaining regular Summer MONTHLY issues will be published on Saturdays, July 17, August 14 and September 18.

OUR JUNE ISSUE.

The present June, or first Summer monthly issue of the ART NEWS will be found more than usually interesting, for the month elapsed, since the publication of the last weekly issue of the past season has brought an amount and variety of art news unusual for this time of the year. Despite the lack of art happenings in Europe, which at this time, and under normal conditions, enjoys the opening of its art season—there has been an abundance of activity in the United States everywhere, largely due to the abnormal conditions of the art world in Europe.

The opening and final completion of the Art Department of the Exposition at San Francisco, with the meeting of the art jury of the American Section there, the opening of numerous Summer exhibitions throughout the country, and the closing sales of the art auction season, together with an exceptionally long obituary column with its sad details of the lives of artists who have passed—fill our columns to completion in this issue.

THE LATE DAVID NEAL.

Many older American artists and art lovers will read with regret the obituary notice elsewhere, of David Neal, who passed at Munich last month, and whose death was unrecorded by the American press, although he was, in his time, a most distinguished American painter and, perhaps, the strongest American follower of the old classical Munich School of Figure Painting. He was certainly the most eminent of the many American pupils of the great Piloty.

It is passing strange that so able a painter and one whose figure works and portraits brought him deserved fame and hang in so many European and American Galleries, should have been so forgotten and ignored in his later life and in his native country. His name does not even appear in that usually accurate and comprehensive compendium, "The Art Annual," and, although Mr. Neal spent two or more years here only a few years ago, his presence was unheralded and he failed of recognition by even his contemporaries. A virile draughtsman, a remarkable colorist and a master of composition, David Neal's name should stand high among those of leading American artists.

FRENCH ART DISPLAYED.

An exhibition of the works of French artists will be held in the new home, to continue through the summer, of the Museum of French Art in the Scribner Building, beginning June 15.

Among the French artists who will be represented in the exhibition are Joseph Bail, Paul Chabas, Charles Cottet, André Dauchez, E. Friant, Henri Gervex, H. de la Gandara, Gaston, La Touche, Albert Lebourg, Henri Le Sidanier, Marcel Malatier, Henri Martin, E. R. Mesnard, J. P. Mesie, H. Morriset, J. A. Meunier, Georges Picard, R. H. Prinnet, J. F. Raffaelli, A. P. Roll and Lucien Simon.

About twenty miniatures are by noted French women painters.

CORRESPONDENCE

"ALLIED ARTISTS" PROTEST.

Editor AMERICAN ART NEWS.

Dear Sir:

In your last issue that of May 15, you published an article under the heading of Allied "Rebels" by the "Second Viewer" and signed by James Britton, the opening paragraph of which was so obviously misleading as to suggest that the writer was either woefully ignorant of, or deliberately dishonest as to the affairs of the Art World.

I refer to the following:

"As the first exhibition of the Allied Artists of America was really a protest against Academy methods—jury and hanging committee methods, particularly—a virtual exhibition of the 'refused' or the 'unhung,' it seems odd that in so short a time (one year) the Allies should come before the public practically bearing a flag of truce to the Academy."

Now as to the facts in the case—The first exhibition of the Allied Artists, held March 6, 1914 in the Municipal Gallery was in no sense a protest against the Academy, but merely the initial showing of an organization that came into permanent existence at that time and having as its object simply, "The advancement of American art by opening new avenues of opportunity for the exhibition of meritorious works of art, without antagonism towards any existing institution."

(Extract from Constitution of A.A.A.)

The organization numbers among its forty-two members, fifteen Academicians and Associates, including the late J. W. Alexander, who was represented by two canvases.

Possibly your critic has in mind the entirely distinct and different exhibition that I was largely instrumental in calling into temporary existence and known as the "Accepted but not Hung" which was held in the Schneider-Anderson Building, 16-18 West 46th St. in January, 1914, and which, having fulfilled its mission, was disbanded and passed out of existence.

With Mr. Britton's general criticism of the work and hanging of the present or second annual exhibition, we find no fault, rather we welcome it even when adverse. Honest criticism is altogether healthy and occasionally does good, but God help the man so deficient in a sense of humor that he can find nothing sublimely ridiculous in the alleged spectacle of a body of seventy-one non-combatants, twenty of whom are Academicians and associates, bearing aloft a flag of truce to the Academy, a neutral body, with Edwin Potthast and Cecilia Beaux holding its white purity from trailing in the dust.

Ernest Albert,

President, Allied Artists of America.
New York, June 1, 1915.

[We publish Mr. Albert's good letter with pleasure and regret that the "Second Viewer" should evidently have so confused the Allied Artists exhibitions with that of "pictures accepted but not hung" (at the Spring Academy of 1914). As the "Second Viewer" signed his name to his communication, to which Mr. Albert objects, we did not consider ourselves responsible for his views or estimate of the Allied Artists' display at the Fine Arts Galleries last month, and we are pleased to say that both our regular exhibition critic and the editor of the ART NEWS agree, and the former has so stated in this journal, that the exhibition was not only one of a high average of merit, containing many excellent canvases, sketches and sculptures, but one that augurs well for the future of the organization.—Ed.]

Art Exhibitions Threatened.

Editor AMERICAN ART NEWS.

Dear Sir:

We call your attention to an enactment, now a law, but not yet in force, which we should do all that we can to have repealed. It is known as the Cummings Amendment to the Interstate Commerce Act, and became a law on June 2, 1915.

This enactment provides that shippers shall declare full valuation on all shipments, under serious penalty for failure to do so. Shipments up to \$50 in value, or where the charge amounts to fifty cents per pound over one hundred pounds, will be carried without extra charge as at present. It is in the case of valuable shipments, however, that the law will work hardship to dealers and others, especially organizations like the American Federation of Art, which send out many large collections during the year.

The charges for this extra valuation, which amounts to enforced insurance, vary according to the regular express shipment rate, from twenty-five to fifty cents per hundred dollars.

The following concrete example will show just how the new rule works. To ship a box of pictures or sculptures weighing 250 pounds and valued at \$20,000 from New York to Duluth, Minn., would cost \$79.65. Ten dollars of this covers the transportation charge and the balance goes for insurance. This insurance, covered through an insurance company as at present, would cost 15 cents per hundred, or a total of \$30 for the shipment, plus \$10 expressage.

This great increase will work hardship to all of us who send out big collections for exhibition and educational purposes, and we feel sure that you will be glad to use your influence to have the law changed to a fairer basis.

Yours very truly,

The Macbeth Gallery,

By R. W. Macbeth.

New York, June 10, 1915.

[The threatened virtual "hold up" of the cause of art education in America, through this absurd and unjust new law, as Mr. Macbeth so well points out, deserves the immediate and united attention of all organized American art bodies, and a conference should be at once called. Why does not the American Federation of Arts call such a conference?—Ed.]

PLANS OF THE DEALERS.

Few, in fact hardly any, of the dealers are going abroad this Summer unless the war comes to a sudden end. The sad fate of so many of their confreres on the Lusitania, and the condition of art matters abroad, especially in France, both have been deterrent. Mr. Joseph Durand-Ruel, of 12 East 57 St., is one of the exceptions, for, with Mrs. Durand-Ruel, he will sail on the 19th on the Rochambeau. Mr. C. S. Carstairs, of Knoedler & Co., 556 Fifth Ave., expects to sail on the 26th. Mr. Roland Knoedler does not intend to go over at present and will probably pass the Summer with Mrs. Knoedler on the Long Island or New Jersey coasts. Mr. Edward Knoedler has taken a cottage at Locust Point, N. J., for the Summer. Mr. and Mrs. Carl Henschel have made no arrangements to go abroad this year.

Mr. Joseph Duveen, of Duveen Brothers, 720 Fifth Ave., has not yet decided as to where he will spend the Summer. Neither has Mr. Stevenson Scott, of Scott & Fowles, 590 Fifth Ave., who has no intention of sailing at present. Mr. Eugene Glanzer, of Jacques Seligman & Co., 705 Fifth Ave., sailed for France in May and is now at the firm's Paris headquarters. Mr. I. Simmons, of Lewis & Simmons, 581 Fifth Ave., will not go abroad this season, but will probably be shortly joined by Mrs. Simmons and spend the summer in the vicinity of New York. Neither of the Messrs. Ehrich, of 707 Fifth Ave., has as yet made any summer plans.

Mr. Henry Reinhardt, of the Reinhardt Galleries, 565 Fifth Ave., will probably pass the summer in the vicinity of New York. Mr. Paul Reinhardt is at Darien, Conn. Mr. Louis Ralston, of the Ralston Galleries, 567 Fifth Ave., who is now in the West, will Summer with his son, Mr. Win. Ralston, at Lake Placid. Mr. Edward Brandus, of 569 Fifth Ave., will pass the Summer in this country, but Dr. Paul Mersch may return to Paris. Mr. Bourgeois, of the Bourgeois Galleries, 668 Fifth Ave., will not go abroad this Summer, nor will Mr. John Levy, of 14 E. 46 St., who has taken a cottage at Edgemere, L. I. Mr. E. F. Bonaventure, of 601 Fifth Avenue, will not go abroad as usual unless conditions change in Europe. Mr. H. G. Kelekian, of 709 Fifth Ave., has made no plans so far for the Summer. Mr. William Macbeth, of 450 Fifth Ave., will leave on July 1 as usual for his extensive farm at Manorville, L. I., where he will remain to the middle of September. Mr. Montross, of 550 Fifth Ave., is still undecided as to his plans for the Summer.

Fraulein von Bode Engaged.

Dr. Wilhelm von Bode recently announced in Berlin the engagement of his daughter, Fraulein Marie von Bode to Dr. Viktor Bruns, Director of Law in the University of Berlin. Fraulein von Bode who accompanied her father on his last visit to America, is remembered most pleasantly by the many American collectors and others who then had the pleasure of meeting her. She is a young woman of unusual attainments and ability and many and sincere will be the congratulations that will be sent her from not only her father's, but her own, host of friends in America.

A NATIONAL WAR ALBUM.

The committee of American painters, sculptors and architects, of which Lloyd Warren is treasurer, is soliciting subscriptions to an "Album National de la Guerre," compiled under the direction of Léon Bormat and to which 60 prominent French artists have contributed.

CHICAGO.

The Clarence Buckingham Piranesi collection is attracting special attention at the Art Institute.

A new source of exchange in art, via sale and purchase, the American Art Gallery, has been established here in the 914 Postal Telegraph Building. Messrs. George P. Perkins, Henri Frederick Gutherz and Harry A. Bryant are associated in the enterprise. Among the artists now exemplified in the gallery are: Ben Foster, Bruce Crane, Leonard Ochtman, Birge Harrison, E. Irving Couse, Alice Schille and Lillian M. Genth.

An exhibition of brilliant etchings by Giovanni Battista Piranesi is on at Roullier's this week. This show compasses some of the artist's best work, and supplements the Buckingham collection now in the Art Institute.

Local artists have been invited to compete in designs for the most artistic and attractive costume for the Midway Gardens pageant this month. Mrs. Arend Van- Vlissingen has charge of the designs. Marie E. Blanke, Edgar S. Cameron, A. de Gunski, Elanore F. Cremin and Robert Eskridge have submitted colored drawings and many other artists have announced the "outlining" of their schemes.

Earl H. Reed has finished two new etchings, "Laying Down the Law," and "The Call of Spring."

Geneva Willard of the Art Institute and Miss Stevens of the Field Museum will go soon to California. Gardner Symons and Mrs. Symons were in the city recently, en route to California, where they will be guests of the William Wendts. The party will paint in the canyons.

The Palette and Chisel Club announces that its Summer camp on Fox Lake is ready for members.

Ella Buchanan, a popular sculptor, has finished a statue of Sheriff Mobley Meadows of El Centro, California. Miss Buchanan accomplished this modeling for Harold Bell Wright, the author, and has given it to the town of El Centro. The statue is life size, and it will be placed in the court of the Barbara Worth Hotel.

Lorado Taft and Ralph Clarkson were on June 1 replaced on the Municipal Art Commission by Mayor Thompson, by Emil R. Zettler and Lawton S. Parker. Messrs. Taft and Clark declined some time ago to represent Chicago on the international jury of awards at San Francisco. The trustees of the Art Institute having accepted the trust of the Wirt Walker estate to establish a new gallery will thus get the income of \$700,000.

Mr. Robb Roy Ricketts announces the sale to an unnamed collector of a "Golden Sunset," attributed to Inness; a "Portrait of Mrs. Williamson," attributed to Francis Cotes and a "Portrait of an Officer," attributed to Lawrence. It is stated that \$300,000 was the great sum paid for the works.

H. Effa Webster.

NEW HAVEN, (CONN.)

The recent exhibition at the Curtiss Gallery of paintings by the New Haven artist, George Thompson, was a good argument in favor of the theory that a painter who stays and works on his home heath is a wise painter. Mr. Thompson finds that even the wealthy neighborhood of Hillhouse Avenue can be treated pictorially with interesting result. Such familiar visions as "The Country Club in June" and "Light-house Point" also entertain when enlivened by the touch of personal interpretation. The open country about furnishes such subjects as "Autumn in Connecticut," "Late Summer on the Flats," "The Vegetable Field." New Haven Harbor furnishes motives "In Sunlight," "At Sunset" and "By Moonlight." The City Park is painted in the spring. The Sound is represented on a "Breezy Day," and the Beach on a "Wet Day."

PROVINCETOWN (MASS.)

The first annual exhibition of the Provincetown Art Association, organized last Summer through the enthusiasm and interest of members of the Nautilus Club, some Summer visitors and local artists, will be held in the Town Hall, July 1 to Sept. 1 next. There will be from 75 to 100 exhibits, oils and watercolors, sketches, woodcuts, prints, etc., all by members of the Association. The exhibits will be changed Aug. 1. Inquiries should be addressed to Gerrit A. Beneker of the Art Committee.

MILWAUKEE.

Mr. H. S. Kerbaugh, a New York collector recently purchased three oils from the exhibition of the Milwaukee Art Society, Mr. Kerbaugh was a guest at the home here of President S. O. Buckner of the society, and his purchases included Warren Davis' "Blue and Silver," for \$400; Everett L. Warner's "Quebec Docks," and Edward Rufner's thumb box "Daisy Field."

PHILADELPHIA.

Mr. Edward H. Coates was recently unanimously awarded by the Directors, the Academy Gold Medal of Honor. His connection with the Academy covered a longer period than that of any Director in the history of the Academy except that of Joseph Hopkinson, one of its founders and its second president. He was elected a Director in 1877, and in 1878, was elected Treasurer, a position which he filled for eight years, served as a member of the Committee on Instruction from 1881-83, and in 1890 was unanimously elected President of the Academy to succeed the late George S. Pepper. He filled this office until June 1, 1906, when after a fifth re-election and sixteen years of service as President, he resigned in order to be relieved from further work and responsibility, and the Directors regretfully accepted his resignation.

The Board of Directors of the Academy has announced the award of twenty-four travelling scholarships for study in Europe to students in the Academy School. The 24 students who received \$600 each for four months of European travel and who will return to the Academy Schools to further pursue their studies are: Stanley Zbyt-niewski and Helen E. Mills, Phila.; Frank Phares, Mt. Holly, N. J.; Charles Hargens, Jr., Council Bluffs, Iowa; Helena Taylor, Caroline S. Gibbons, Jane S. Liggett and Claude J. Warlow, Phila.; Edna A. Ganzhorn, Baltimore; Walter D. Kumme and Ethel MacMinn, Phila.; Frank L. Jirouch, Cleve.; Laura B. Charman, Magnolia, N. J.; Florence Whiting and Otey Williams, Phila.; Richard Wedderspoon, Wash, D. C.; Janet S. Shontz, Phila.; Jessie B. Trefethen, Portland, Me.; Edith Emerson, Chicago; Paul Froelich and Mildred B. Stern, Phila.; Elsa Laubach, St. Paul, Minn., and Emily Kohler and Louise Maraffi, Phila.

A long list of minor school prizes was also announced, among these the Toppan Prize of \$300 to Thomas B. Jones, of Phila.; the Toppan Prize of \$200 to Theodore Van Soelen, of St. Paul, Minn., and Toppan Prizes of \$100 each to Elsie Brooke Snowden, of Phila., and Rowley W. Murphy, of Toronto, Canada.

With the announcement of these prizes there was opened to the public the Annual Exhibition of School work which showed that the Academy has upon its roster some three hundred students doing vital work in painting, sculpture and illustrations.

Upwards of \$1,000 is reported to have been realized from the sale, May 24, of pictures sent to the Plastic Club for the benefit of the American Students' Committee of the Paris Beaux Arts, Paris. The works were solicited by George Howe and G. M. Simon, a sub-committee here. Half the proceeds of the sale were returned to the contributing artists. It must be said, however, the affair was not very well managed, as many who would have been glad to aid the good cause were in entire ignorance of the movement. The exhibition and sale was not sufficiently advertised and the pictures were not properly displayed.

The highest selling price reported at sale of the Edward Brandus collection of Fair Women Portraits at the Phila. Art Galleries, May 20, was \$4,250 for a Daubigny "Vale of Valmondois," Schreyer's "Arabs on the War Path," was said to have brought \$3,600; "Portrait of Infanta Maria Teresa," attributed to Velasquez, \$2,000; portrait of the Marchesa San Andrea, attributed to Goya, \$2,300; portrait of Lady Harcourt, by Gainsborough Dupont, \$1,600; portrait of Philip IV, attributed to Rubens, \$1,000, and an attributed Reynolds' portrait of Lady Caroline, \$1,350.

Eugene Castello.

WASHINGTON.

The closing exercises of the Corcoran School of Art, were held May 28, in the Corcoran Gallery. The principal of the school is Clarence Messer, and the vice-principal, Richard N. Brooke. The Corcoran Gallery has received a temporary loan of ten pictures owned by Senator Lippitt. A portrait by the late E. F. Andrews, of Mistress Dolly Madison, has been presented to the Cosmos Club by Mrs. Andrews. Miss Leila Mechlin in the "Washington Star" says that attention has recently been called to the fact that Washington monuments are nearly all to military or naval heroes and few to those of peace.

The Washington Art Club has been holding at the Phi Beta Sigma Fraternity House an exhibition of work by colored artists and students of art.

During April an exhibition of works of 29 American painters selected by Mr. Joseph S. Isidor was held at the Newark, N. J. Museum. Seven were sold. The museum bought one and the trustees purchased two in addition.

BOSTON.

The "Guild of Boston Artists" has had "on" for two weeks a general exhibition by its active members, 42 of the elect, with a list of associate members outnumbering these as ten to one. Following the custom of European art organizations, the "Guild" opened its member's show with a bona fide tea.

Surprisingly good in effect, and surprisingly bad in spots is this exhibition. Edmund C. Tarbell sends a distinguished "portrait" of Mrs. Charles Taintor and this important canvas being in the place of honor in the main gallery, gives the keynote of distinction. The quiet beauty of the work is, however, somewhat disturbed by a gaily-colored landscape close to it.

Frank W. Benson's "Summer Night" makes one wall interesting and William M. Paxton adds much to the scope and beauty of the show by a recent canvas, a "nude" of gracious line and rare refinement.

Lilla Cabot Perry's "The Poppy Screen" attracts, and Rosamond Smith, Alice Ruggles Sohler, Gertrude Fiske and other women members show work which ranks well with their masculine competitors. Philip Little, Herman D. Murphy, J. J. Enneking, Louis Kronberg, William W. Churchill and C. H. Woodbury, are others of this organization showing characteristic work.

A Polychrome statue by Anna Coleman Ladd, claims much discussion, not, however, cast into the shadow by this striking work. Other sculpture in the exhibition is by such well-known workers as Cyrus Dallin, Bela L. Pratt, Frederic W. Allen, Lucy Richards and Richard H. Recchia.

In a local gallery a number of new canvases encourages the inveterate gallery visitors to continue his pilgrimage. A portrait by Harley Perkins of Col. A. C. Bradford of Burnside Post, G. A. R., U. V. U. Haverhill, is among these works. A portrait of remote date is the Samuel Sparhawk, painted in 1816 by S. F. B. Morse. A sketch by Jonathan Trumbull is of the "Sortie at Gibraltar"—the large original of which the Athenaeum cherishes. "A Little Lady of Pink and White Personality," is by William M. Paxton. Charles W. Hawthorne shows another of his Provincetown fisher folk, a serious young woman holding a wooden tray before her.

The recent winner of the Boston Art Club's prize, Robert Spencer, exploits the dreary surroundings of a Pennsylvania farm house. J. Elliott Enneking, who is not afraid to follow in the footprints of his famous father, shows himself a well-equipped landscape painter. A landscapist of Class A, is George L. Noyes and he proclaims himself a real leader in the show, with a well-made Winter scene. A painter who seems to find Prendergastian motifs of gaily-dressed crowds, suited to his facile brush is Eben Comins.

The museum has a special exhibition of American furniture of the late 17th and early 18th centuries, belonging to Dwight M. Prouty of Boston, shown in two galleries of the Evans Memorial Wing. This collection is notably strong in the period of transition from Jacobean to Georgian, from walnut and oak to mahogany. Long before the Adamite admiration for the classical orders in furniture, very capable cabinet makers, of whom no colony need be ashamed, were producing, in New England. Over this collection is hung a suitable group of American old masters—Copleys, Blackburns, Smiberts, et al.

George H. Bartlett, principal emeritus of the Mass. Normal Art School, has recently published a revision of his pictorial chart of the public libraries of Mass., shown at the St. Louis Exposition in 1904.

In the Boston City Club a large exhibition of photographs of Colonial architecture by Frank Cousins of Salem is on view. Some of the plates made in Phila. and Germantown form an admirable supplement to the New England subjects.

In a local gallery Kendall Saunders, a newcomer to Boston's art exhibitions, via Paris, has two plein-air pictures, whose luminosity quite out-Renoirs Renoir. It has withal something of the frailer, more delicate quality that distinguishes our American painting. This young painter, it is fairly safe to predict, will go far. He is now living among other exponents of the plein-air school of today at Provincetown.

John Doe.

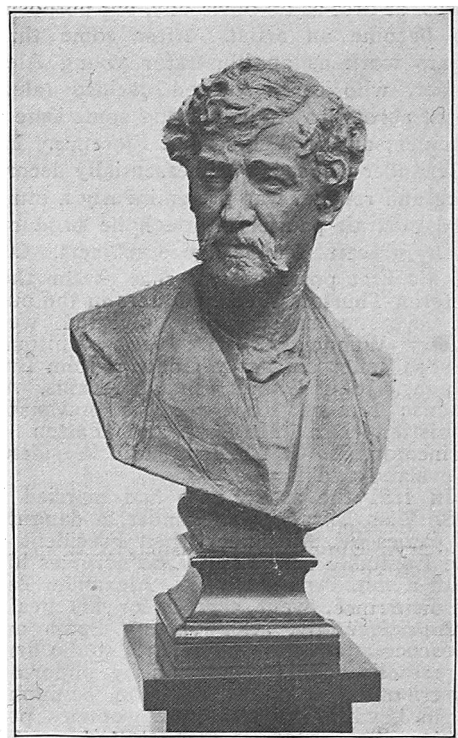
Messrs. Doll & Richards, Inc. announce the Second Annual Student Artist's Exhibition to be held in their galleries in October, for three weeks. The exhibition is open to all students in the regular Art Schools of Boston, including those who were registered during the winter of 1914 and 1915.

YOUNGSTOWN, OHIO.

The recently organized Mahoning Institute of Art held its first exhibition of American pictures May 4-31 last, in the Assembly room of the Reuben McMillan Free Library. The 65 works shown, of which there was published a most creditable catalog with 16 illustrations included examples of Robert Reid, E. Daingerfield, J. S. Sargent, W. M. Chase, G. de F. Brush, G. Inness, P. Dougherty, W. L. Metcalf, J. H. Twachtman, E. Dufer, D. W. Tryon, C. W. Hawthorne, G. Symons, C. H. Davis, R. Miller, J. T. Murphy, R. Blakelock, W. M. Hunt, T. Robinson, A. H. Wyant, F. B. Williams, F. C. Friescke, E. Carlsen, Bruce Crane, R. Henri, R. M. Shurtleff, P. Cornoyer, W. S. Robinson, C. Yates, H. D. Martin, F. T. Hatchens, G. Wiegand, G. Bellows and L. Ochtman.

WHISTLER BY BOEHM.

A decidedly unusual portrait of Whistler is the terra cotta bust by Sir Edgar Boehm reproduced on this page. It was recently purchased by Ernest Brown and Phillips, of the Leicester Galleries, London, and formerly belonged to Princess Louise, Duchess of Argyll. It was executed in 1875, and as far as is known is the only sculptural portrait of the master known. The bust for which Whistler posed has been shown at the Royal Academy, the old Grosvenor Gallery, and at the International Society's Whistler Memorial Exhibition.



WHISTLER

Sir Edgar Boehm

Owned by the Leicester Galleries, London

NASHVILLE (TENN.)

The Nashville Art Association is holding its Annual Exhibit of American Paintings and Arts and Crafts in the Parthenon, Centennial Park.

The Parthenon was built for the Art Exhibit of the Centennial Exposition, and at that time held a fine collection of International art. Since that time, the classic structure has been used for exhibitions by the Nashville Art Association, the Park Commissioner co-operating with the Art Association in maintaining the Annual Exhibits from May until September.

The present collection of oils, assembled by the American Federation of Arts, represents the best American artists, and includes the names of W. M. Chase, J. W. Alexander, R. Vonnoh, W. G. Smith, R. E. Miller, C. Yates, W. Clark, J. K. W. Hailman, P. Hale, F. C. Friescke, Birge Harrison, P. Little, G. Symons, F. U. Devoll, E. Warner, R. Spencer, W. MacEwen, C. Beckwith, T. Sears, D. Garber, I. E. Couse, L. Kroll, E. Potthast, W. L. Lathrop, C. J. Nordell, D. Parshall, A. T. Van Laer, H. M. Turner, L. Stanton, R. Kent, W. R. Derrick, J. H. Boston, Guy Wiggins, F. Wagner, A. D. Cochran, H. Van der Weyden, A. E. Albright, H. R. Butler, J. F. Weir, C. F. Chapman, W. H. Foote, H. Nicholls, Gertrude Fiske, C. Ryder, D. Volk, C. C. Cooper, E. H. Wuerpel, F. A. Bosley, A. Knight, L. G. Seyffert, C. C. Curran, P. Cornoyer, G. Bellows, H. Bolton, M. Bullard, C. Stetson, P. King, J. F. Carlson and Edith Flisher, Ella Contrell, Ella S. Heigersheimer, B. Smith, Mrs. Frank Avent, L. Pearl Saunders, W. Betty Newman, Louise Allen and Nell Satterwhite. The last nine are local artists.

The collection of 27 oils by C. Warren Eaton is a source of great pleasure to local art lovers. The collection contains American, Italian and Belgian landscapes.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Daniel Gallery, 2 W. 47 St.—Works of American painters.
 Ehrich Galleries, 707 Fifth Ave.—Paintings by Old Masters for a Home.
 Folsom Galleries, 396 Fifth Ave.—Works by American artists.
 Macbeth Galleries, 450 Fifth Ave.—Group of Oils by American Artists.
 Metropolitan Museum, Central Park at 82 St.—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.
 Montross Gallery, 550 Fifth Ave.—Works by American Artists.
 Municipal Art Gallery, Irving Place at 16 St.—Metropolitan Museum Loan Collection, to Oct. 1.
 National Arts Club, 119 E. 19 St.—Summer Show of Works by Artist Members.
 N. Y. Public Library, Print Gallery (321)—“Making of a Line Engraving.” On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—“Making of an Etching.”—“Making of a Wood-Engraving.” On indefinitely.—Stuart Gallery (316)—“Recent Additions.” on indefinitely.
 Ralston Galleries, 567 Fifth Ave.—Antarctic Photographs.
 Reinhardt Galleries, 565 Fifth Ave.—Summer Exhibition of American Paintings.
 Worch of Paris, 467 Fifth Ave.—Japanese Prints and Empire Furniture.

CLEVELAND.

A collection of old masters, early English, French and American, has been on exhibition in the Gage Gallery, coming from Knoedler and Co., New York, in charge of Mr. C. H. Messmore. A Corrot, said to be without a rival in this country at least, is one of the most valuable of the fifty or more canvases.

The collection also includes an unfinished head of a boy by Lawrence, examples of Raeburn and Romney, Peter Lely, Goya, El Greco, J. Ruysdael, Rembrandt, Bouts, L'Hermite, Harpignies, Schreyer, Meissonier, Inness, Winslow Homer, J. Francis Murphy and Sargent.

At the School of Art there is a fine showing from the ceramics department, with Mrs. Martha L. Weaver at its head.

An exhibition of etchings by Whistler, Cameron and Haden arranged by the Cleveland Etching Club, is now on at the Gage Gallery. Unique in this display is an invitation to George E. Gage in Whistler's own hand, requesting his presence at an exhibition held by Whistler on Broadway early in the '80s. The four states of Whistler's souvenir invitation to his first London exhibition in 1883 are also shown, the etching, the one now known as “The Pool.” There are also several unusual self-portraits of Whistler.

The Cameron and Haden etchings and dry points are of wide range in subject and represent the best work of the two masters.

At the same gallery Matilda Brown is showing a number of oils, both cattle and sheep pictures and garden scenes.

At the Korner and Wood Gallery, F. J. Baske, Japanese watercolorist, has just concluded his first display here of work in oil. As Baske is now on his way to the Pacific coast, to return home and devote himself to other work than painting for some time, it will probably be long before his unique canvases are shown again in any regular display.

Graduation exercises and festivals at the Cleveland School of Art this week follow a fine exhibition of the year's work of the ceramic department.

Jessie C. Glasier.

BUFFALO.

The tenth annual exhibition of works by American artists is now on to the end of August at the Albright Gallery. There was no jury and the 175 works were invited by the director, Miss Cornelia Sage. The prize pictures from all the more notable of the past season's exhibitions figure, as well as many notable works from them and the studios. The seven mural decorations by E. H. Blashfield for the residence of Mr. Everett Morse of Boston appear. Among others represented are Edmund C. Tarbell, G. de F. Brush, R. H. Nisbet, Robert Reid, F. W. Benson, I. De Camp, W. M. Chase, Philip Hale, W. M. Paxton, Louis Kronberg, Childe Hassam, Robert Henri, Jonas Lie, E. W. Redfield, A. V. Tack, Gifford Beal, Cecilia Beaux, George Bellows, J. Alden Weir, Mary Cassatt, Paul Dougherty, C. W. Hawthorne, W. L. Metcalf and George Hitchcock.

Among the receptants Wednesday of honorary degrees at the Syracuse University was Miss Cornelia B. Sage, director of the Buffalo Fine Arts Academy, who was made a Doctor of Literature.

KANSAS CITY.

One of the large collections of antique furniture in the Middle West, belonging to the estate of the late Col. Daniel Burns Dyer of Kansas City, was sold at auction, May 26, at Clarendon, the Dyer mansion. A large number of buyers attended the sale, and the total receipts were more than \$10,000.

Clarendon was built out of wood from three national expositions. Col. Dyer paid large prices for curios and furnishings for his home, and the prices obtained in the sale did not anywhere reach the amount originally paid. Canopy beds—one of the five dating back to 1790—sold from \$35 to \$77. A John Broadwood spinnet, dated 1800, went for \$20. A chair from the “Amen Corner” of the Fifth Avenue Hotel brought \$7.50; a console from Stanford White's apartments, \$181, and \$45 bought a tall crystal lamp from the Yerkes collection.

An art museum to cost anywhere from a quarter to a half million dollars is planned by a committee representing all the local civic organizations, appointed to consider plans for a memorial to the memory of William Rockhill Nelson. A tentative survey of the field of possible subscribers is being made to determine how large a museum can be considered. The museum will probably hold the Western Gallery of Art, presented to the city by Mr. Nelson during his lifetime, and will be planned to care for the works of art that may be bought in the future from the trust fund for that purpose established by the Nelson will.

Mrs. Mary Atkins, a Kansas City woman left \$300,000 for the building of an art museum at her death some years ago, but the trustees of the estate have not been able to dispose of the property to sufficient advantage to warrant its sale for the museum project.

The Herbert du Puy collection of drawings by Old Masters from the Carnegie Institute, Pittsburgh, was the feature of the May exhibitions at the Fine Arts Institute. Paintings by Birger Sandzen, a former student under Zorn in Stockholm, were also shown.

At The Rombong were thirty interesting etchings in color by T. Francois Simon, the Bohemian. Oils and watercolors by W. Lee Hankey, the English painter, were at the Rempel Gallery. The Findlay Gallery showed paintings by Albert Bierstadt, Edward Moran, Jules Worms, E. P. Berne-Bellecour and Alfred Wahlberg.

A veritable epic of the West has been done by Arthur Covey in a triptych for the walls of a new public library in Wichita, Kansas. The murals are very “national” in type, and show how Covey was able to get something of Brangwyn's vitality from his five years under that master. The middle panel is the largest and represents “Fruition.” The first panel is named “Promise” and the third one “Afterglow.” Covey himself is a Western artist as far as nativity may be considered, although a good deal of his training was obtained abroad.

CINCINNATI.

The gift of paintings, etc., by himself, and others made by Frank Duveneck to the Cincinnati Museum and accepted by the Board of Trustees on May 18, is most unusual in character and importance.

There are in all over 250 individual works, sculptors, paintings, drawings and etchings, at least two-thirds of the number are by Duveneck himself and include the “Memorial to Elizabeth Booth Duveneck,” “Portrait, William Adams,” “Woman with Forget-Me-Nots,” “Whistling Boy,” “Portrait, John W. Alexander,” etc.

Even this gift does not begin to express what Mr. Duveneck has contributed to the building up of art in this country and especially in his home city. Directly through his work, his teaching, advice, and indirectly through the persuasive and stimulating influence which radiate from a unique personality, he represents a force which can hardly be estimated.

The much-discussed Titian portrait of Philip II is hung in the Museum where, according to its owner's, Mrs. Emery's intentions, it will have its final resting place.

Mr. Barnhorn, who presides over the sculpture classes at the Museum, is completing a monumental work for a local cemetery, a crucifixion group. The figures are impressive and the work promises to be one of the finest ever executed in America. The figures are over life-size. The group will be cast in bronze and mounted on a pedestal of polished granite and the total height will be 24 ft.

The artists have mostly left for their summer haunts, Messrs. Kaelin and Wessel are at Gloucester, Mass., and Messrs. Duveneck and Meakin are serving on the art jury in San Francisco.

E. T. Hurley, one of the Rookwood Pottery artists, is showing some very clever etchings of local environs at Closson's Art Stores.

G. Frank Muller.

IN OTHER CITIES.

Portland, Oregon, has closed the second annual exhibition of the Mutual Art Association.

The Rochester Art Club and Art League have been exhibiting at the Memorial Gallery.

The Fogg Art Museum at Harvard recently received as a gift two drawings by Blake, one a combat of angels and devils and the other Ezekiel's vision of the Valley of Dry Bones becoming a living army.

The City Art Museum of St. Louis recently held a display of works by American and European artists. Pictures of American gardens and scenes at the Alhambra and in Venice figured in the recent display at the Ferguson Library at Stamford, Conn., of which Miss Alice M. Colt is librarian.

Mr. Herbert Du Puy of Pittsburgh's collection of drawings of Old Masters was recently shown at the Kansas City Fine Arts Institute.

Over \$10,000 was handed to the Canadian Patriotic Fund as a result of sales and admissions at the Artists' Patriotic Fund at Toronto under the auspices of the Royal Canadian Academy.

The Galveston Art League has purchased Eugene Speicher's “A Mountain Landscape” valued at some \$400.

A group of oils by George Bellows, recently shown at the Chicago Art Institute, are on-view at the Hackley Art Gallery, Muskegon, Michigan.

At the Arnot Art Gallery, Elmira, N. Y., the second annual exhibition of selected watercolors by American artists was held during May.

A Loan Exhibition at the Montclair Art Museum, held during May comprised a collection of 85 etchings by Frank Brangwyn. There were also included a number of miniatures by William J. Baer, of East Orange, N. J. and a choice collection of ivories loaned by members of the Art Association.

In addition to seven paintings purchased for the Brooklyn Museum from its recent exhibition, an eighth has been added through the generosity of one of the Museum's Trustees, Mr. W. A. Putnam, namely a panel, an “Interior,” by Benjamin D. Kopman, who first exhibited at the National Academy of Design in 1912. The Phila. Academy purchased his “Portrait of a Young Man” from its 1913 exhibition for its permanent collection. His first exhibition at the Macbeth Gallery was held last year.

In the Easton Public Library this month, ninety-five pictures, including watercolors, etchings and oils, the work of Fred K. Detwiller, are shown. Most of the subjects are European views, but there are also about a dozen American scenes. Mr. Detwiller spent a number of years studying art in Europe and is now in New York.

JARVES COLLECTION AT YALE.

In a well-considered letter to the Yale Alumni Weekly, Mr. Walter L. Ehrich, '99, Sheffield, and the well-known New York art dealer, calls attention to the value and importance to the country, as well as to Yale University and New Haven, of the collection of early Italian paintings formed by the late J. Wesley Jarves, now in a gallery of the Yale School of Fine Arts, and deplores the lack of interest taken in the collection by the students and graduates of Yale, and the neglect to give it proper care and housing. He states that the pictures are badly hung, the catalog unrevised since 1868, and the building “uninteresting.” He truly says that such a collection in any provincial European Museum would be well and attractively displayed, and would be a Mecca for art lovers, and suggests that at a small expense the interior of the building could be brightened up, the exhibition rooms painted, and the pictures hung on an attractive background, and suggests that here is an opportunity for loyal Yalensians to assist their University by supplying the small amount of funds necessary for this work.

Mr. Ehrich further argues that as Art Museums in America have increased in number during the past five years from 59 to 118 (most of them anxious to obtain early Italian paintings), and as there will soon be a crying need for competent Directors and Curators for some of these and new Museums, Yale could well follow the example of the Fogg Museum at Cambridge, Mass., which has furnished Directors for many Museums, and by properly conserving rearranging and displaying the Jarves collection would have a rare opportunity for training men for such positions.

FRENCH ARTISTS RECIPROCATE.

The Relief Fund for the Families of French Soldier-Artists, co-operating with La Fraternité des Artistes, Paris, of which M. Leon Bonnat is president, reports that the total moneys raised in this country the past season, including the proceeds of the exhibition at Knoedler's, amounted to more than \$20,000, which was sent to M. Bonnat and duly acknowledged.

In appreciation of the work done by their American confrères, the Committee of the Paris Fraternité have collected 100 oils, watercolors, etchings and bronzes, executed by distinguished French artists and sent them here as gifts to the artists who contributed to the Knoedler exhibition. Some five cases containing sixty works have already arrived and others will follow. The gifts will be distributed by lot, in accordance with the wishes of the Fraternité, in the Autumn.

It is the purpose of the American Committee to hold an exhibition of the first lot early next season and of the second lot later on.

The series of Art and Literary conferences given under the direction of Carroll Beckwith for the benefit of the fund realized \$712.25.

FRENCH ART IN WAR.

Two salons of humorous artists and caricaturists opened May 22 at the gallery in the Rue de la Boetie. Steinen pictures refugees in Flanders, Forain shows both pathetic and humorous aspects of the struggle, and Fajvre is sharply sarcastic. The late Caran d'Ache has bright but inoffensive caricatures of the Kaiser, and Sein is less polite to the Crown Prince. Hansi, Willette, Albert Guillaume and Rouille are among others represented.

On May 29 the artists and writers of France testified their appreciation of American and especially artistic sympathy by presenting to the American Ambassador, Mr. Sharp, three albums of paintings and drawings and one of autographic expression of gratitude. The ceremony in the amphitheatre of the Sorbonne was impressive, President Poincare being present.

The great 16th century tapestries saved from Rheims cathedral are now on exhibition at the Petit Palais. There are also a number of works of art saved from the Germans in the small Flemish towns in the Yser region. Also shown is the textile collection of Mme. Rigaud. For the benefit of the families of wounded artists the City of Paris has organized a lottery in connection with the display of works by living artists at the Petit Palais.

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A series of sketches appearing monthly in Arts & Decoration

These papers are not criticisms but are intimate personal accounts of the better known figures in American Art. Some of those already included are George Luks, John W. Alexander, Arthur B. Davies, Alfred Stieglitz and Edward N. Robinson. The next issue will include Wm. M. Chase.

Besides these papers the magazine contains complete reviews of all the current exhibitions, many articles of vital interest to art lovers and profuse illustrations. During the year there are also many color plates of some of the lesser known Old Masters.

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Blakelock Now An A. N. A.

Ralph A. Blakelock who, hopelessly insane, has been confined in the Middletown, N. Y., State Asylum for eighteen years past, was qualified as an Associate of the National Academy of Design on Monday evening last, when his portrait, painted by F. Ballard Williams, assisted by J. Campbell Phillips, was presented to the Academy Council. It will be remembered that two years ago Harry Watrous nominated Blakelock as an Associate, which nomination was seconded by F. Ballard Williams. The portrait, the only one of Blakelock ever painted, was made from a photograph loaned by the Macbeth Galleries—the only one known—and which was taken about 1885, when the the artist was 37.

THE NEW ARTISTS' HOTEL.

The company of artists and professional men who are putting up the Hotel des Artistes on 67 St., just west of Central Park West, was incorporated at Albany this week as the 1 West Sixty-seventh Street Company, with a capital of \$531,000. The incorporators are Chesleigh H. Briscoe, Edwin O. Perrin and Rudolph C. Culver. Walter Russell is said to be largely interested in the venture, which calls for a nine-story building to cost \$800,000.

WOMAN'S ART SCHOOL PRIZES.

The annual exhibition of work done by the pupils of the New York School of Applied Design for Women was held late in May and a number of prizes were awarded. For silk and wall paper designs \$50 scholarships were awarded to Miss Abby Du Buisson and Miss Florence Watkins. The same amounts were won by Miss J. Martel, Miss Grace Lawrence and Miss A. Zilner for drawing from the antique, architecture, and illustration.

AN ARTIST'S LEGACY.

By the will of his mother, Sarah van Vorst Sewell, filed on June 9, Robert V. V. Sewell inherits \$185,000. The country mansion at Rye-on-the Sound is left to his brother, Cornelius V. V. Sewell.

MRS. SPRECKELS' MUSEUM.

On May 29, Mrs. Adolph B. Spreckels of San Francisco, gave a reception to open her museum to encourage California art at 2042 Vallejo St. Prominent are the Rodin bronzes and examples of the sculptors Maignan and Meunier. There are 36 works by California artists.

Arthur Hoeber Memorial.

Friends of the late Arthur Hoeber propose a memorial to him in the Nutley, N. J. Free Public Library. A Hoeber landscape will be hung over a shelf of cut books, to be selected by a committee of artists. These volumes it is expected will be the nucleus of an Arthur Hoeber art library. Among those who have a hand in the project are: Guy Du Bois, W. L. T. Armstrong, W. Eville, F. I. Bennett, I. B. Hazleton, E. Sargeant, A. J. Elder and Earle S. Crawford.

LECTURES FOR WAR FUND.

Mr. Henry J. Davison, under the direction of Mrs. Frederic Esler, is giving a series of conferences on interior decorating and furnishing for the benefit of the Servian and other relief funds at various country houses and Summer resorts. Conferences have already been held at the residences of Mr. Walter Jennings at Cold Spring Harbor, L. I. and Mrs. E. Reeve Merritt Oyster Bay, L. I. Other lectures are scheduled at the houses of Mrs. Otto H. Kahn, Morristown, N. J. and Mrs. William A. Hazard, Cedarhurst, L. I. and later in the Season at Southampton and Newport.

ART AND ARTISTS.

The Panama-Pacific Exposition Jury verdict will not be given for some weeks. The Italian and French sections are at last completed and open. The sales in the Retrospective section total \$25,000. Mrs. E. H. Harriman and Knoedler & Co. are among the purchasers. Examples of Redfield, Frieske, Metchalf, Tryon and J. Francis Murphy have been sold.

Douglas Arthur Teed is painting a portrait of Gov. Whitman which is to hang in the Governor's room at the Capitol.

Dr. Edward Robinson, director of the Metropolitan Museum recently made public a letter he had received from Dr. Wilhelm R. Valentiner who has been fighting with the German army in the Vosges. It contains an interesting description of his experiences and his opinion that it does not look as if the war would end soon.

Victor D. Hecht will spend the Summer with his relatives, Mr. and Mrs. Isaac Untermeyer at New Hamburg on the Hudson.

In addition to the seven American paintings purchased by the Brooklyn Museum from its recent exhibition, an eighth, an "Interior," by Benj. D. Koopman, has been added, through the generosity of Mr. W. A. Putnam, one of the trustees.

Raeburn's portrait of Mrs. Veitch, the great granddaughter of Annie Laurie, was recently loaned the Harvard Museum anonymously. The picture came from the collection of Miss A. Graham Stirling of Edinburgh, a descendant of the subject, was shown in the Duveen exhibition of early English masters here in 1914—and was reproduced in the "Art News" at that time.

Five windows by D. Maitland Armstrong have been placed in the chapel of Sailors Snug Harbor, Staten Island. The subjects are "The Adoration of the Magi," "The Calling of St. Andrew and St. Peter," "The Resurrection," "The Angel and the Three Marys at the Tomb" and "Christ and the Two Disciples at Emmaus."

Three mural decorations by Frederick L. Stoddard were recently placed in the Brooklyn Eastern District High School. They represent "The Dawn of Civilization," "The Gift of Fire" and "The Birth of the Alphabet." The artist, who was born in Canada, studied at the St. Louis School of Fine Arts and at the Julian Academy in Paris.

Mrs. Emma MacRae and Dorothea Litzinger, whose attractive and successful exhibitions at the Anderson Galleries and at the Syracuse Museum will be remembered, have closed their Sixty-Ninth St. Studios and gone to the Lake Mohonk Mountain House. They will sketch in that section until July.

J. Maynard Williamson of Carnegie Hall Studios will be at Lyme, Conn. through June during July at Shelburne, Vt. and after that at his home Pittsburgh, Pa. until late September.

Louis Marx, who has been appointed a member of the International Jury of Awards in the art department of the Pana. Pacific Exposition, is now in San Francisco, with Mrs. Marx. They will probably remain there for sometime.

Frank Townsend Hutchens will spend the Summer at Mill House, Norwalk, Conn. His "Entrance to the Forest" was the first picture sold at the opening exhibition of the recent-

ly formed Mahoning (Ohio) Art Institute to Mrs. Arthur McGraw of Detroit, daughter of Mr. Joseph G. Butler, Jr., President of the Institute. Mr. Hutchens' "Autumn Afternoon" was recently bought by the Erie, Pa., Art Club.

Irving R. Wiles is completing a portrait of Mr. R. H. Thomas, former president of the New York Stock Exchange. The work is a replica of one painted some years ago. At his studio, 140 West 57 St., he is also painting an unusually fine presentment of Charles Bittinger and his little daughter, an interesting composition, good in arrangement and color and an able rendition of character. He will leave shortly for his Summer home at Peconic and later will spend some time in Nova Scotia.

William H. Cotton will leave late in the month for his Summer studio at Newport, where he will paint portraits until late Autumn.

Henry W. Ranger is spending the Summer, as usual, at his studio at Noank, Conn.

Lewis Cohen will paint at Lyme until the Autumn.

Henry Mosler expects to spend the Summer with his daughter at Elberon, N. J.

Augustus V. Tack will go about July 1 to his country home at Deerfield, Mass.

Henry Golden Dearth expected to leave last month for his home in Montreuil, France, but has been detained in this country owing to the war. He will paint until the late Autumn, at North East Harbor, Me. He has had a most successful season.

De Witt Parshall left his Carnegie Hall studio June 1 for his Summer home at Northeast Harbor, Me.

Alethea Platt has had a busy Winter with landscape and portrait work. She will leave about July 1 for Elizabethtown, N. Y., where she will paint until the Autumn when she intends to go to Keene Valley, N. Y.

Clara W. Parrish is spending some time in California. She will return in July and will spend the remainder of the Summer at Elizabethtown, N. Y.

Carle Blenner is painting at his New Haven studio, where he will remain until the Autumn.

Harry Watrous and Mrs. Watrous expect to leave next week for their Summer home at Lake George.

Francis and Bolton Jones are spending the summer at their studio at South Egremont, Mass.

William T. Smedley will leave for his Summer home at Bear Lake, Pa., next month.

Joel Nott Allen, with his family, left June 1 for their Summer home at Twilight Park, N. Y.

Edward Dufner will paint at Elizabethtown, N. Y., until the late Autumn. It is his intention to leave his studio, 318 W. 57 St., about July 15.

Carroll Beckwith left this week for his Summer studio at Onteora, N. Y.

Joseph Boston will spend the Summer at Jay, Adirondacks.

Carlton T. Chapman will omit his usual Summer California visit, and will probably go to the Mass. coast.

Thomas Manley has finished his landscape mural paintings at the Yale Club's new building, 44th St. and Vanderbilt Ave. These upright panels are executed in unglazed oil color on raw fabric and make a soft color effect, much like that of tapestry.

Arthur B. Davies' large decoration, "The Dawning," was sold at the recent exhibition at the Montross Galleries of the exhibition of modern art applied to Decoration.

Frederick Crane, artist and business man, left an estate of about \$200,000, which goes to his widow. He owned a \$10,000 interest in the Gainsborough studios. The 100 works he left were appraised at \$392.

August Benziger is suing Mrs. Henry C. Phipps for the value of a portrait said to have been painted several years ago.

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The recent Allied Artists exhibition at the Fine Art Galleries was successful, some twenty pictures were sold. All expenses were met and there were several hundred dollars surplus. Among those whose works were sold were Arthur Crisp, G. Glen Newell, Frank T. Johnson, George L. Nelson and W. R. Leigh.

Frank W. Benson's "On Lookout Hill," was purchased from the first annual exhibition of the Detroit Museum and presented to the new Detroit Athletic Club.

Violet Oakley's \$20,000 oil, "The Constitutional Convention," in the new Court House at Cleveland, Ohio, was recently unveiled.

Carroll Beckwith has offered to loan to any public gallery, if the expenses are paid, his collection of copies of works in foreign museums.

Rhoda Holmes Nicholls and Alice L. Howells will have a Summer school at La Jolla, Cal.

Mme. Catulle Mendes, widow of the poet, recently arrived in New York, bringing works of art and china to sell for the benefit of the French war victims.

Much sympathy is expressed for Mr. William De B. Nelson, editor of the International Studio, in the loss of his son, Private Hamilton Frank de Beauvoir Nelson of the 88th Victoria Fusiliers. He was only 18, and was to have received for bravery, a commission as second lieutenant in the East Yorkshire Regiment, of which his uncle, Co. Benson, killed early in the fighting year Ypres, was formally commander.

Mrs. Watkins Injured.

Mrs. Catherine Watkins, the well-known landscape painter, at present at Woodstock, N. J., was seriously injured a few days ago by a fall on a mountain road near that place, which resulted in the breaking of right arm and right hip.

Mrs. Watkins has been working abroad for the past nine or ten years, chiefly in Paris and Belgium, where she was known as a painter of trees. The war caused her hasty return last September.

J. E. CHAMBERLIN MARRIED.

Mr. Joseph Edgar Chamberlin, editorial writer and art critic, of "The Evening Mail," and Mrs. Leonida F. Lowry of Lyme, Conn., were married Tuesday, at the home of the bride's mother, this city.

Mr. Chamberlin, who was a widower, was at one time assistant editor of "The Youth's Companion," and has written several books including "The Listener in Town" and a "Life of John Brown."

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GEORGE III AND THE U. S.

A very unusual gathering of letters and documents, including more than 100 from George III, is to be sold the first four days of next week in London at Knight, Frank & Rutleys, as part of the Earl Sydney collection from Frogmal, Chiselhurst, Kent, the seat of the Marsham-Townshend family. It was the residence of Thomas Townshend who held cabinet rank at the time England was just emerging from the Revolutionary War.

His correspondence is abounding in references to the American situation and in one of the letters the King who held strong personal views washed his hands of the results of the Parliaments agreement to separation.

New Orleans Picture Sale.

At an auction sale of the collection of pictures left by the late A. C. Hutchinson at Stern's Auction Exchange, New Orleans on May 27 last, fair prices were obtained, and among the principal buyers were Messrs. E. P. Cousin, L. Campbell, C. B. Fox, F. Martin, F. Longshore, A. Nahirian, Leonard Newman, George W. Clay, Samuel, Weiss, Harry Moses, S. Jackson, S. O. Landry, S. J. Schwartz, S. A. Trufant, C. B. Fox, G. A. Blaffer, Mrs. Edgar A. Kahn, and Doctors I. M. Cline, Fossier, and R. W. Tuck. Among the pictures sold were examples of: Grutzner, Kuwasseg, George H. Story, H. A. Ferguson, Shayer, Seignac, Bronzino, Ten Kate and Pohle.

John Boyd Thacher Sale—Part V.

At the first session of the sale of Part V of the John Boyd Thacher literary collection at the Anderson Galleries, May 13 last, Mr. George D. Smith paid \$405 for a Robert Burns letter, \$325 for a letter of Bacon to King James I, \$230 for a document signed by the same, and \$115 for a letter of Lucrezia Borgia. A Beethoven music Ms. brought \$62.50, and Mr. Smith gave \$62 for a letter of Boswell and \$37 for a letter of William Blake. A document, signed by Sebastian Bach brought \$33, and Mr. Smith paid \$32 for a letter of Baskerville, and \$22 for a letter of Addison. J. F. Drake (Inc.) paid \$19 for a letter of Sir Jeffrey Amherst and \$6 for one by Sophie Arnauld. The total of the session was \$2,500.

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At the second and concluding session, Mr. George D. Smith gave \$755 for an autograph document, signed by Thomas Dekkar, the dramatist, on a missing fragment of Hynclon's "Diary" in which Shakespeare and others of Lord Stangers players appeared. Mr. Smith also secured for \$82.50, a letter of Robert Cecil on Queen Elizabeth and \$40 for a letter of Chatterton. Mr. L. M. Thompson paid \$56 for a document signed by Coke, and Mr. Smith \$55 for a signature of Archbishop Cramner. The total of the session was \$1,763.70, and for Part V of the sale, \$4,264.

Thompson-Bryant-Oastler Book Sale.

Volumes from the libraries of James F. Thompson, the late Alexander Bryant and William C. Oastler, sold at the American Art Galleries, May 14 last, for \$3,581.

Henry Malkan gave \$150 for a limited edition of Balzac on Japanese paper, and Mr. J. B. Horn, \$145 for a large paper Dickens. Mr. Malkan paid \$150 for the authors Ms. edition of the works of Whitman, \$135 for a Japanese paper edition of Hugo, and \$120 for an Eliot set. Valentine's manuel for 1848 fetched \$42.50.

Joline Library—Part VI.

At the first session of the sale at the Anderson Galleries of the sixth part of the Adrian H. Joline library, May 17 last, \$1,958.35 was realized. Mr. George D. Smith paid \$76 for the proofsheets of De Quincey's "Leaders in Literature with a Notice of Traditional Errors Affecting them"; Mr. L. M. Thompson paid \$75 for a document signed by Oliver Cromwell, and \$37 for one signed by Richard Cromwell. Mr. Smith gave the last amount for an exise revenue receipt signed by Dryden. At the second and concluding session, May 18, Mr. Walter R. Benjamin paid \$160 for a document signed by Queen Mary I of England; Mr. George D. Smith, \$37.50 for a letter of George Bernard Shaw, and James F. Drake (Inc.), \$36 for a letter of Nelson's. A Ms. poem of Swinburne brought \$30, and a letter of the Earl of Shelburne, \$31. Mr. P. F. Madigan gave \$22 for a letter of Horace Warpole, and Mr. Smith, \$21 for an army pay certificate, signed by Mary, Queen of William III. The total of the session was \$71.55, and of the sale, \$2,429.90.

Harvey Library Sold.

First editions, Mss. and letters of Eugene Field and books and Mss. from the library of the late Frank L. Harvey of Wash. D. C., were sold, May 19 last, by Scott and O'Shaughnessy at the Collectors Club, 30 East 42 St. A presentation copy of Field's first book, "The Tribune Primer," brought \$314 from Mr. E. Van Dusen. The total was \$2,119. Mr. George D. Smith paid \$195 for the Mss. of Field's poem "Ye Divell and Ye Miller Hys Wiffe," Jas F. Drake, Inc., \$151 for the Mss. "Some Time," and \$80 for one of the thirty copies printed of "Echoes from the Sabine Farm," privately issued by Francis Wilson for his friends and autographed by him. Mr. Drake also paid \$79 for the Mss. of "The Singing in Gods Acre." For one of the few copies issued of Field's "The Symbol and the Spirit," Mr. L. M. Thompson gave \$42.50. Mr. Drake paid \$39 for a letter and \$38 for his Mss. "A Diagram for the Information and Edification of Mr. B. H. Ticknor."

SYDNEY PICTURES SELL WELL.

At the opening of the Earl Sydney sale of pictures in London at Knight, Frank & Rutley's on June 6, Mr. George A. Kessler of N. Y., gave \$34,650 for Mme. Vigée Lebrun's portrait of herself. A Gainsborough portrait of the Miss Marsham, brought \$18,000. A half-length portrait by Jackson of John, second Viscount Sidney, fetched \$3,836. Other prices were Reynolds' "George Selwyn," \$3,675; John Wootton, landscape, May 20 last, realized \$4,905.35 which

"Portrait Group with Sir Robert Walpole as the Principal Figure," \$1,470; Zoffany "Portrait Group of Lords Robert, Thomas, Vere, Montague-Bertie and Thomas Ferrington, Esq.," \$1,365; Gilbert "Thomas, first Viscount of Sidney," \$945. The total of the session was \$76,500.

At the second session on June 8 when unimportant pictures, mezzotints and etchings were sold, \$4,875 was realized.

SIR JOHN SWINBURNE'S SALE.

Oils and watercolors, the property of the late Sir John Swinburne, realized \$15,000 at Christie's on June 4.

"The Search for Beauty," by Poynter, sold for \$945. A few years ago the "Babylonian Marriage Market," by the same artist, sold for \$33,075.

A landscape by Cooper, "Three Cows and Five Sheep on the Bank of a River," brought \$846. "A Hilly Landscape" and "A Harvest Field," watercolors by David Cox, fetched \$825. "For King and Country," by Fred Morgan, brought \$705. A watercolor of Loch Lomond, by Copley Fielding, went at \$997. For Birket Foster's "Watering Place," \$169 was paid. The Swinburne porcelains sold on May 31, and June 1, 2 and 3, fetched \$45,000. A pair of Lien-Lung bowls brought \$857; a Coalport dessert service, \$825; a dinner and dessert service, \$791; a pair of figures of dwarfs, \$747, and a Kien-Lung bowl, \$720.

The books realized on June 8, \$15,000. Macklin's bible brought \$575 and a number of engraved portraits by Nanteuil, Delf and Hollar, \$1,800.

Aretino Drawings Sold.

Drawings by old masters from various private collections realized \$25,000 at Christie's in London, May 14 last. For three lots of Spinello Aretino's drawings, of the XIV century, \$2,520 was paid. Among these were the "Death of St. Benedict" and the "Martyrdom of St. Lucilla," part of a large alter piece painted for the Convent of Monte Olivette Maggiore near Siena.

Other prices were: "Lady and Gentleman," Earl English, \$656; Botticelli School, "Madonna and Child"; DeSellaloo's "Judgment of Paris," \$629; Nasmyth's "Greenwich from the Park," \$840, and Raeburn's "Portrait of Mrs. Moir of Leckie," \$525.

Rare Old Letters Sold.

A letter of Pepys sold for \$130 to Mr. George D. Smith at a sale of on May 21 at the Anderson Galleries. Other signatures on the letter were those of Sir George Carteret, Admirals Sir John Meunes and Sir William Bathen and Sir W. Coventry. Mr. Smith gave \$127.50 for a letter from Evelyn to Pepys; \$77.50 for a letter of Gen. Grant to his father and \$47 for a letter of Fulton's. The sale total was \$1,446.35.

"MASTERPIECES" SELL LOW.

At a sale of 8 pictures, called in the catalog "masterpieces," and attributed to Decamps, Reynolds, Tournieres, Peteds, Bol, Hoppner, Van Loo and Ziem held in a specially fitted up small room on May 27 at Silo's Galleries, 1 West 45 St., the prices for the eight works, which were sold in about as many minutes, ranged from \$250 for the attributed "Bol" to \$2,000, for the attributed "Hoppner." A Mr. F. W. Lane was announced as the buyer at \$1,450 of "Lady Caroline Price," the work attributed to Reynolds while Col. J. R. De Lamar paid \$770 for the "Princesse Louise de Polignac" attributed to Carle van Loo.

Authors War Relief Sale.

The Authors Club sale of Mss. and autographed books for the benefit of the Belgian sufferers at the Anderson Galleries May 20 last, realized \$4,905.35 which

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amount was sent for distribution to the American Minister at the Hague, Dr. Henry Van Dyke. Messrs. Rossiter Johnson and William E. McElroy spoke at the afternoon session and Messrs. Oscar Strauss and Job Hedges in the evening.

There were 641 lots donated by American and English authors. Mr. J. H. Bridge gave \$450, the highest price, for G. W. Edwards' "Some Old Flemish Towns" and \$32.50 for R. H. Davis "With the Allies." Mr. S. B. Luyster paid \$304 for John Galsworthy's Mss. of "Credo" and Mr. Gabriel D. Weiss \$280 for the Mss. of Mark Twain's "New War Scare." Gen Peary's "The North Pole; its Discovery in 1909, with an introduction by Theodore Roosevelt," and a fragment of Peary's flag brought \$130 from Mr. W. Gribble, who also gave \$76 for Roosevelt's carbon Mss. of "An Elephant Hunt on Mt. Kensa."

1794 Cent. Brings \$245.

At a sale of U. S. coins on May 19 last by the U. S. Coin Company at 200 Fifth Ave. a fine specimen of a 1794 cent brought \$245. There were 59 varieties of cents of this date, fifty of 1796 and smaller numbers of 1793 and other dates and a number of gold coins. Other cents of 1794 fetched respectively—\$165, \$150, \$135, \$108, \$85, \$64 and \$40. A half cent of 1796 without the pole and cracked across the obverse, fetched \$120. The total of the session was \$5,378. At the session on May 20, \$210 was paid for the only known specimen of an 1866 quarter dollar without the motto. For an uncirculated dime of 1873, from the Carson City mint and without the arrows \$170 was paid. An uncirculated 1804 quarter only one other known brought \$47. The total for the session was \$2,000. At the final session May 21, an 1838 silver dollar brought \$225, and one of \$1794 \$100. A two and a half dollar of 1796 brought \$170 and one of 1806 the same amount. One of 1826 fetched \$150 and another of 1797 \$105. A 1794 dollar brought \$100. The total of the sale was \$12,000.

Fittler Landscape Sales.

Mrs. Claude Raguet Hurst Fittler has been apprised of the sale of the following paintings by the late W. C. Fittler in Chicago recently—oils—"Evening Glow," "A Grey Day," "Sunset," "Fading Day," watercolor, "Twilight," "The Old Farm at Sundown," "Late Afternoon on the Housatonic," "The Golden West," "An October Sunset," "The Golden Hour," "Midsummer on the Meadows" and "A Morning in October."

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